

EXCEL SAGA

23



story and art by RIKDO KOSHI

EXCELSIOR 23

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RIKDO KOSHI





EXCEL SAGA

23

5. MISSION 1
SMILE AS YOU SMILED THAT DAY
37. MISSION 2
INCURABLE AFTEREFFECTS
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LOOKING FORWARD TO
SEEING YOU
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(EXCEL SAGA BONUS SECTION)

**STORY AND ART BY
RIKDO KOSHI**

**ENGLISH ADAPTATION BY
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**TRANSLATION
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PARENTAL ADVISORY

EXCEL SAGA is rated TE for Older Teens and is recommended for ages 16 and up. This volume contains fantasy violence and mature situations.

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CHIHAYA-
SAN...

TORU-
SAN...

...WOULD
YOU
TURN
OFF THE
LIGHT?

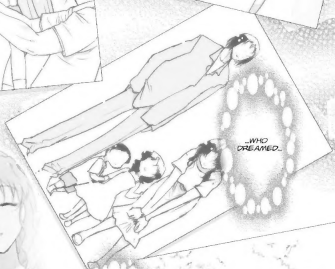
I'M
EMBAR-
RASSED...

MISSION 1

SMILE AS YOU SMILED THAT DAY











I
ONLY
CARE
ABOUT
ONE
THING...



I DON'T
CARE
THAT
MY BOSS
SPIES ON
EVERYTHING
I DO...



I'VE
ONLY
CARED
ABOUT
ONE
THING
SINCE
YOU
SAID
THAT.

...WHY
DID YOU
SAY
THAT
TO ME?!

DON'T
CARE
ABOUT
THIS
INCOMPRE-
HENSIBLE
WAR I'VE
GOTTEN
CAUGHT
UP IN





YOU
SAID
SHE
WAS
LIGHT...

WHY?
DO
YOU
HAVE
A
SOCIAL
ENGAGE-
MENT?

AH, MISS
MATSUYA,
I'M SORRY
BUT I'LL BE
A LITTLE
LATE IN
ARRIVING.

ト



ALL KINDS
OF
DRAMA
TODAY-NIGHT...
AND...

YOUR
COLLEAGUE
MR
WATANABE
SUMMONED
HIS
COMBAT
SUIT

SO
WHAT
HAP-
PENED?

MM, NO.

BUT SEEING
AS SHE LOOKS
NOT SO MUCH
LIKE A DOLL AS
A DEAD BODY,
I CAN'T
EXACTLY
LEAVE
HER AT
THE
SCENE,
CAN I?

ハ
ハ
ハ











...GROOVY.

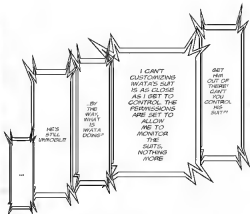


HE'S
GOING
TO BE
KILLED
ANYWAY,
ISN'T
HE?

DATA,
AHOY.

LOOK
WHO'S
JUST
JUMPED
TO THE
TOP OF
THE
THREAT
LEVEL

WELL,
WELL,
WELL.





..!!..!!..!!



...Ah
wuz
nevah
what
yeed call
rock...

...but
this
iz just
pathetic.



...Rememba
us as
th' son
an' brotha
ye once
knew
Not as
th' 'un
yuz'll
know if
ye sarch
me thood
drive.

Mutha...
Fatha...

Kanal...



Easy
like
Sunday
mornin'...



HELLO!
WHO
IS
IT?!



HOW
DO
YOU
KNOW
THAT?!



I
WARN
YOU--
WE
HAVE
RESOURCES
YOU
DON'T
KNOW
ABOUT!

BU-
BYE-
BYE
CON!



WHEN
WE
RETURNED
BACK
TO
OUR
SECRET
BASE,
OUR
COMRADES
WERE
NOWHERE
TO
BE
FOUND!

"BASE"



IT'S LIKE TWO DOGS STARTED FIGHTING WHILE THEIR OWNERS WERE TAKING THEM FOR A WALK.

MMH. HARSH YET CONCISE.



EH? WAIT A MINUTE...

...WHAT?! EXPLAIN THAT AGAIN!

MY PEOPLE RAN INTO YOUR PEOPLE AROUND THE POINT WHERE YOU GUYS KIDNAPPED ME.



JUST ME? WHAT ABOUT YOU?

IF POSSIBLE, I WOULD APPRECIATE IT IF YOU COULD STOP THEM

YES, I'VE ALREADY TOLD YOU THE LOCATION.

ALL RIGHT! LET'S GO!

NO MATTER HOW IT COMES OUT, I GUARANTEE THIS WILL CAUSE MORE TENSION BETWEEN US.



DIDN'T YOU WANT TO PREVENT THIS KIND OF THING FROM HAPPENING...

HUH ?!



「GIVE UP.





BREAK
ALREADY
DOLL!

HEY
!



Alive...



that
Watanabe's
damn
strong.

Th' geet
big
surprise
is...



...oh
wuz
sure
ah'd be
killed
instantly.

Strange...





Yes,
lad...!







ザッ
ザッ

AH



ザッ
ザッ

...SHE'S
GOING
TO GIVE
ME BAD
ENDING
#13.



ザッ
ザッ

THIS IS
LIKE THE
GAME I
PLAYED
THE
OTHER
DAY...



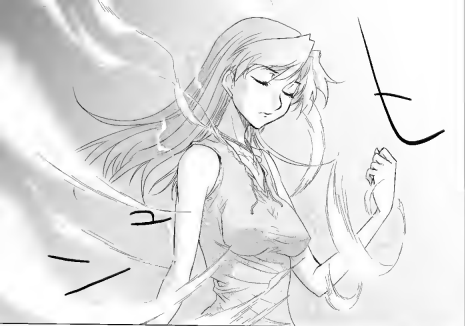














NO, I MEAN WHY ARE YOU HERE?"
DIDN'T YOU TELL ME YOU GAVE UP?"

I DID.



I MANAGED TO MINIMIZE THE DAMAGE.

SO WHAT WENT HAP-
PENED."

Emm...
could ye
explain...



...ON
NOT
GETTING
INVOLVED.

I
GAVE
UP...

END MISSION 1



EXCEL'S AGA

MISSION 2

INCURABLE AFTEREFFECTS





SO
YOU'RE
SAYING
THAT WHEN
YOU CAME
TO, MR.
WATANABE
HAD JOINED
THE
BATTLE?

I NEVER
SAW THEIR
FACES, BUT
IT'S POSSIBLE
MS. AYASUGI
AND ISSHIKI
WERE THE
ONES WHO
KIDNAPPED
ME.

AT
ANY
RATE,
THE THREE
OF US ARE
NOT YET
CAPABLE
OF
DEFEATING
FIRST.



ER,
YES,
BUT WHY
ATTACK
MR.
WATANABE?

ゴ
ホッ

I
THINK
YOU
KNOW
THAT
WELL,
DOCTOR.





FOR THE SAME REASON



AND YOU TOLD MR. SUMIYOSHI TO DISARM HIMSELF?

SINCE WE COULD NOT DEFEAT HER, I THOUGHT IT BETTER TO PREVENT WATANABE FROM PRESSING THE ISSUE.



AND WHERE IS ISSHIKI?

SO YOU COULD AVOID COMBAT.

BY STANDING DOWN, ISSHIKI WOULD NO LONGER VIEW US AS A THREAT



WELL, THAT'S CONSISTENT WITH THE TELEMETRY WE RECEIVED FROM YOUR SUITS. ISN'T IT?

SINCE MY COLLEAGUES WERE INJURED, I DECIDED NOT TO GIVE PURSUIT.

SHE FLED. NO, THAT'S NOT RIGHT. I THINK SHE SIMPLY CONTINUED GOING TO WHEREVER HER ORIGINAL DESTINATION WAS



MISS MATSUYA, THIS IS NOT AN INQUIRY.



I WON'T EVADE THE CONSEQUENCES OF PUTTING WATANABE AND SUMIYOSHI IN DANGER THROUGH HAPHAZARD SPECULATION.



HE VIOLATED ORDERS, BUT I UNDERSTAND HE HAS STRONG FEELINGS ABOUT MISS AYASUGI, AND WE DID LEARN SOMETHING FROM THE FIGHT. I'LL LET IT PASS.

AND WILL YOU..?

OH, IT SEEMS THAT MR. WATANABE WAS ABLE TO ESCAPE WITH A MINOR INJURY. I GUESS THAT'S THANKS TO YOUR JUDGMENT.



I WILL, THANKS.

..YOU MUST BE TIRED. WE'LL GET IN TOUCH WITH YOU, SO PLEASE REST FOR NOW.



JUST ONE MORE THING, MISS MATSUYA.

I'LL TELL HIM SO.





CHI-
HA-
YA
!!





Erm...
[sic]
ye aal
reet,
man?



I got
caught
urp in
sum durzy
fool's
act...

FOOL?
OH,
YOU
MEAN
IWA.

HEY,
WHAT
HAPPENED,
MAN?
DID YOU
GET
INTO
AN
ACCIDENT?



..."She
got
round" ...?

Oh--
IT'S
YOU,
SUMIYOSHI.



Divvent
rush,
noo.

MISS
AYA--

--OW
!!



NO!
NO!
NO!







IF IT
WORKED,
I CAN
FINALLY
TALK TO
HIM.

THE, ER,
THERAPIST
THE DOCTOR
HATED
REVERTED
HIM BACK TO
HIS ORIGINAL
PERSONALITY...
I THINK

Erm...
which a'
'iz aald selves
is he back
to, again?



Discipline,
reet—that
reminds
us.

HUH? OKAY...

YOU
MUST
BE
TIRED,
SO I'LL
LEAVE
NOW—
TAKE
CARE

OH,
THE
DOC
SAID
HE WON'T
DISCIPLINE
YOU.

BUT
EVEN
SO, WE
CAN'T
TALK
HERE.

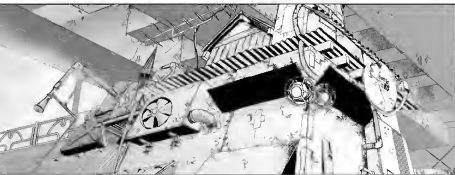
WHERE'S
A
GOOD
PLACE..?



DARN
IT!
YAHOO
AUCTION
IS
THE
LAST
RESORT,
HUH?!

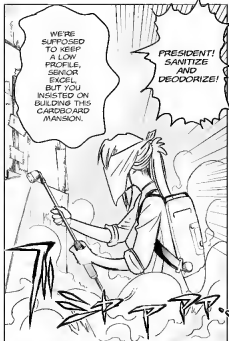
SERIOUSLY?!

...Ah tried
t' pick up
Extreme Slave
Makeovers 3
for ye, but
they hed
norra
copy
left.



WAAAAAAHHGGHH!!!







EXPLAIN
IT TO
ME.
EXPLAIN!

STORE
WATER
IN A
COLANDER.
RIGHT.



WE
WERE
TOLD TO
WAIT,
BUT YOU
IGNORED
THE ORDER
AND TRIED
TO VISIT
LORD IL
PALAZZO!

SENIOR!
YOUR
ACTIONS
NOT
ONLY
MAKE NO
SENSE,
THEY'RE
AGAINST
ORDERS!



BY
THE
WAY...



FOR
EXAMPLE,
I'VE KEPT
QUIET
ABOUT
LETTING HER
LAUNDRY
FLUT
DOWN-
STREAM!

IL
GALA,
CAN
KEEP A
SECRET!

AH,
THAT
EXPLAINS
WHAT
BECAME
OF MY
UNDERWEAR.

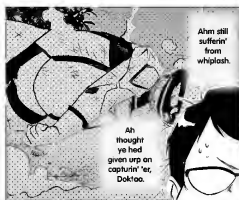
















I'M
SORRY,
BUT
THE
PROFESSOR
WAS UP
LATE.



THIS IS
PROBABLY
THE ONLY
PLACE WE
CAN TALK
WITHOUT
THE
DOCTOR
KNOWING.

WHY
SHOULD
I SAY
AGAIN?



WE
SHOULD
SAY
SORRY.

WELL,
WE
JUST
DROPPED
IN.



...WHETHER
HIS
"ENEMY"
IS THE
SAME WAY...
WHAT HIS
PURPOSE IS...
YET WE'RE
STILL
GETTING
INVOLVED
IN BOTH
THEIR
AFFAIRS.

NOTHING'S
CHANGED
FROM
BEFORE.

WE
DON'T
KNOW
ANYTHING,
EVEN AFTER
ALL THIS
TIME.
I MEAN,
WHETHER
THE DOG'S
JUST A
BILLIONAIRE
WHACK
JOB...

KNOWING
WHAT?

THE
PRICE
OF
THINGS
GOING
WRONG IS
PRETTY
HIGH

CAN
WE
REALLY
TRUST
THEM,
THOUGH?

Their strength
in numbers,
ye know. If them
who's been involved
share a common
interest, like, wu
hev a bettah
chance than
olahn.

WHAT
DO
YOU
WANT
TO
DO?

WATANABE,
WERE NOT
THE DOCTOR.
WERE NOT
GIVING YOU
ORDERS.

BUT
IT
DIDNT
LOOK
LIKE THEY
HAD
CONTROL
OVER
ISSHIKI,
EITHER.

IF
YOU'RE
TALKING
ABOUT
THE FIGHT,
YOU'RE THE
ONE WHO
PICKED
IT

T' think this wuz
th' same lad who's
mind wuz doon
in' th' sewaaz.

I WANT
TO TALK
WITH MISS
AYASUGI, AND
IF SHE'S IN
TROUBLE...
I WANT TO
PROTECT HER.
THAT'S ALL.















WELL...

I HAVEN'T
HEARD A
WORD FROM
YOU OF LATE.
WHAT MADE
YOU DECIDE
TO COOPERATE
WITH US ALL OF
A SUDDEN...?

I
HAVE
MY
HANDS
FREE
NOW,
SO...

...I'M
DOING
THIS
AS AN
IDLE
PASTIME.

END MISSION 2

Welcome
back,
Wimpy-
Watanobe.

Eez
even
wimpeeah
than
afore,
but.

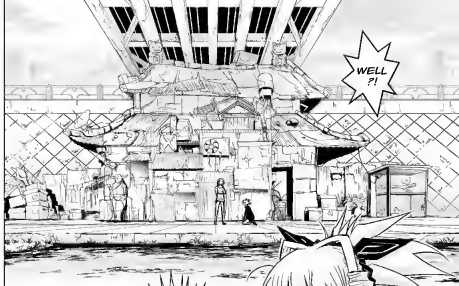
千
〃
DARN
!

I'M
EMBARRASSED
ABOUT WHAT I'VE
DONE SO FAR...AND
I WANT TO COMPLAIN
TO KABAFU...BUT I'M
SCARED TO ASK
HOW MUCH I'M
IN DEBT!

EXCEL'S AG

MISSION 3
LOOKING FORWARD TO
SEEING YOU



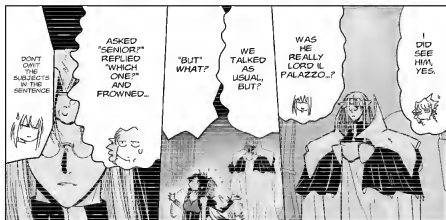


WELL?
?!



ANSWER
ME!
WHY DID
YOU GO
THERE
WITHOUT
TELLING
ME, YOU
IDIOT?!

WHY?
I,
ELGALA,
HAD A
HUNCH.



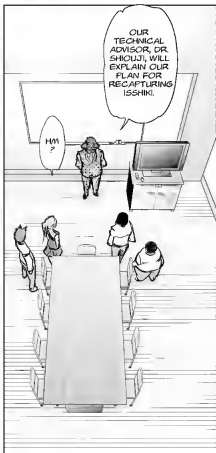
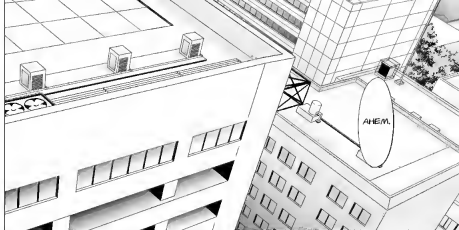




SINCE
LORD IL
PALAZZO
IS BACK
AT THE
BAS--

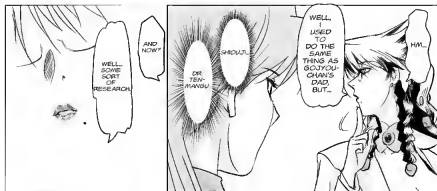
SENIOR!

A















...OH.



スホ△
CLEARLY JUST A
MEANINGLESS
FRANK
BY THE
DECADENT
CITIZENRY.

OR A
VERY
TINY
SNIPER



7 7 7 7
DON'T
TELL ME
ATTACKING
LOVERS OF
OUTSIDE
RESIDENCE
IS IN VOISUE
AGAIN?



YEAH,
JUST
AS I
THOUGHT,
THIS
WORLD
IS
CORRUPT.

HUH
?

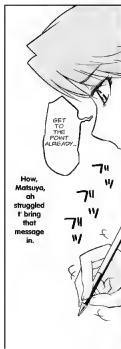
ARE YOU
REALLY
ALL RIGHT,
SENIOR?
YOU'RE
KIND OF
QUIET.



IT'S
ONLY
A TOY,
BUT YOU
FELL
DOWN.

7 7 7 7
IT WAS
MORE
THE
SURPRISE
THAN THE
FORCE.





How,
Matsuya,
ah
struggled
I bring
that
message
in.











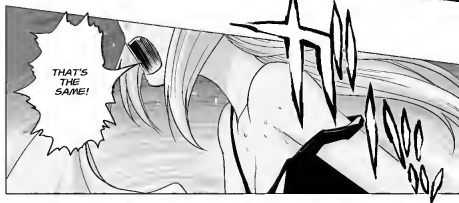




Maybe that's
for th' best,
seein' how
'eez a natural
wire-top
an' ool...





















MY,
THIS
WAIST
IS SO
♪ LOOSE!

HEY!
FAT
GIRL!



EXCEL 5月6月

MISSION 4 PLAIN PUZZLE



YOU
WASTED
OUR
MONEY
AGAIN!

WELL,
THIS
IS A
LIMITED
EDITION.

YOU
CALL
THAT
FUN?
SPENDING
QUADRUPLE
THE MONEY
FOR SOME-
THING
BASICALLY
THE SAME?

WELL,
QUADRUPLE
IN THIS
CASE
IS
40
YEN.

AND
ANYWAY,
I USED
ELGALA'S
PART-TIME
EARNINGS.



YES,
SENIOR,
BUT EVEN
SIMPLER
THAN THAT--
MY BODY
BELONGS
TO LORD
IL PALAZZO,
SO WHATEVER
I EAT GETS
AUTOMATICALLY
ADDED TO HIS
POSSESSIONS.

WHAT'S
OURS
IS
LORD IL
PALAZZO'S!

WHAT'S
YOURS
IS
MINE!



NO
ARGUING!

UM...

IT'S
MORE
GUBBLING,
SENIOR
KACEL.

I
THINK
IT'S
OKAY
TO
INCLUDE
YOURSELF
ONCE
IN A
WHILE.





DONT
WORRY.
SHE
ALWAYS
COMES
BACK
FOR
SUPPER.

SOUP'S
UP!!

BLOOD,
SENIOR!
BLOOD!

SHE'S
DEAD...



THIS
WORLD
IS...

CORRUPT!

HAIL,
IL
PALA-
ZZOOOOO!!



THIS
WORLD
HAS
BUT
ONE
HOPE--
TO BE
CONQUERED
BY
YOU!

YES,
MY
LORD!
BEYOND
REFORM!
BEYOND
REDEMPTION!





UNDER
MY
RIGOROUS
SUPERVISION,
HYATT AND
ELGALA ARE
ALSO PROVING
USEFUL AND
OBEDIENT!

AND
ON THAT
NOTE, SIR,
I'M PLEASED
TO REPORT
THE
CONQUEST IS
PROCEEDING
AT 10% OF
SCHEDULE!

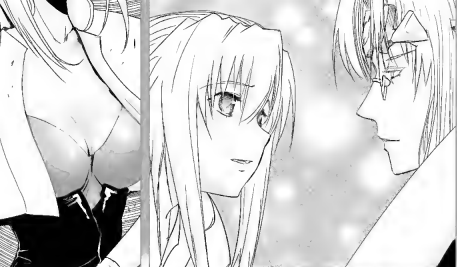


...IT'S
LIKE
A
DREAM!



AS FOR
ME, YOUR
ETERNAL,
LOYAL NO. 2,
IT'S MY
PRIVILEGE...
MY PLEASURE
TO STAY
BY YOU...
TO SERVE
YOU...

THAT'S
RIGHT.





YES,
SIR!

THEY—
DON'T
LAST.

...PLEASE
WAIT
JUST A
LITTLE
LONGER!

I'LL
RETURN
TO
PICK
YOU
UP!















GET
ON
BOARD!

Specifications

Model:	Two-wheeled cart
Displacement:	0
Max power kW(P8)/rpm:	0
Fuel:	N/A
Fuel capacity:	0
Length:	1,000mm
Width:	1,100mm
Height:	850mm
Weight (unloaded):	33.4kg
Max capacity:	150kg







WELL, SOMETHING LIKE THAT

DID YOU TRACK DOWN ISSHIKI, DOCTOR?



BUT MR. HAYESGRO

HOW DID YOU FIND THEM SO QUICKLY?



BY THE WAY, DO YOU REALLY THINK THEY CAN MAKE IT?



TELL ME, ROPPONWATSU OR THESE KIDS... WHICH IS MORE IMPORTANT TO YOU?

END MISSION 4



YOU
MEAN
YOU'RE
NOT
SURE...?

WHICH..?

EXCEL'S AG



SEEMS
LIKE
IT'S
BEGIN



Aye.
Reet on
schedule.



ホ
リ
ッ



Ah mean,
until now,
ya've
been
sur...

NO,
I
KNOW,
I KNOW,
BUT,
IT'S
LIKE...



Since you
returned
to
your
old
se
you
man
the
man
you
recruit.

WHAT'S
OUR
JOB
HERE
ANYWAY...?

HEY.



Well,
if it's
any
consolation
man,
Ah still hev
nee idea
wharsurevah.



...WHY
DIDN'T
I EVER
QUESTION
WHAT WE
WERE
DOING...
OR
WHY...?



EXACTLY
WHERE
THE
HELL ARE
WE
GOING,
SENIOR.!

TO THE
FUTURE,
ELGALA!

MISSION 5 ACTORS' WAR



WHAT
A
WHEED
DIDNT
YOU
USED TO
CONSTANTLY
COMPLAIN
ABOUT
CARAS
THERE?

OF
COURSE,
I
REALIZE
WE
WERE
ON
FIRE
ANYWAY!

WHAT
YOU
FAIL TO
REALIZE,
SENIOR, IS
THAT THIS
CART, BEING
MADE OF
WOOD, WILL
CATCH FIRE
ONCE WE
HIT 80
MPH!



OUR
BENEY
DISCOVERED
US, SO
THERE
WAS NO
OTHER
OPTION.

YES,
NOW I'M
COMPLAINING
ABOUT
NOT
LIVING
THERE!



WE
NEED
A
BREAK
BEFORE
THAT...

AND
IS
THIS
CART
EIGT
BOURDED?

WELL
WERE
TO
REACH
THE
FIRE
WAY?

JUST
THINK
OF THE
MONEY
THEY PAY TO
TRICK OUT
THEIR CARS,
AND YET HERE
WE ARE,
GRABBING
ALL THE
ATTENTION.

THE
MUSSES
ARE
SHAKING
US THE
HART
EYEBALL





...FINALLY
THE
POWER
OF
THE
STATE
HAS
SHOWN
UP!

COURSE
DEY
SHOWED
UP!

NO
HUMOROUS
OBJECTS,
PLEASE

CHANGE
DIRECTION!



...BUT
WHY
A
TUCKSHAW...?

SOUNDS
LIKE
WE'RE
LEADING
THEM
IN
THE
RIGHT
DIRECTION.

CAR
32 IS
CHASING
THE
TARGET
ON
ROUTE
607. CAR 51
IS NOW
EASTBOUND
ON ROUTE
261.



HELLO!
I
JUST
WANT
TO
CONFIRM.

I
SUPPOSE
SO.
WERE
SHE TO RUN
AWAY BY
HERSELF
INTERCEPTION
WOULD
BE THAT
MUCH MORE
DIFFICULT.

IT'S
CONVENIENT
FOR US
THAT
THEY'RE
USING
ISSHIKI



YOU
THINK
SO?
NOTHING'S
MORE
TROUBLESOME
THAN A
RUNAWAY
BOMB

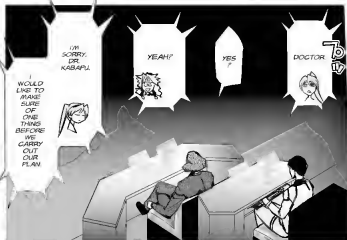
WELL,
IT
WON'T
BE TOO
MUCH
TROUBLE TO
CAPTURE
ALL OF
THEM.
WILL
IT?

...YOU
ONLY
WANT
ISSHIKI
RIGHT?

WE'VE
BOTH
HAD
THEM
AROUND
BEFORE,
RIGHT?

AND
THEY
DON'T
KNOW
ANYTHING
IMPORTANT
ANYWAY.

ARE
YOU SO
SURE?
YOU
SOUND
AS IF YOU
STUDIED
THEM
CLOSELY.





WELL,
IT'S
RARE
THAT
YOU
WISH
TO
BE
IN
THE
VANGUARD.

WOULD
YOU
KEEP
HIM
FROM
ACTING
THIS
TIME?



YES,
WHY
DO
YOU
ASK?

YOU
CAN
CONTROL
IWATA
FROM
THERE,
RIGHT?



AS
LONG
AS
NO
PROBLEMS
ARISE,
WE
WILL
RESTRICT
HIS
BEHAVIOR.

WELL,
TRUE
VERY
WELL,
FINE.

OUR
COMBAT
CAPABILITIES
ALONE
SHOULD
BE
ENOUGH
TO
IMPLEMENT
DR. SHALUN'S
STRATEGY.

I
HAVEN'T
RECEIVED
A
DETAILED
REPORT
ON
THIS.



WELL,

HE
MAY
BE
A
HAZARD
TO
US
IF
HE
REMAINS
ACTIVE.

IWATA'S
MENTAL
STATE
IS
UNSTABLE
THESE
DAYS.



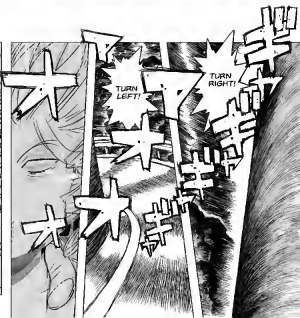
HE
SHOULDN'T
HAVE
TRIED
TO
OVER-EXTEND
HIMSELF.



...IS
IWATA
REALLY
IN
THAT
STATE?

IT
SEEMS
LIKE
IT'S
DUE
TO
BOUYOU-
CHI'S
RESPONDING.

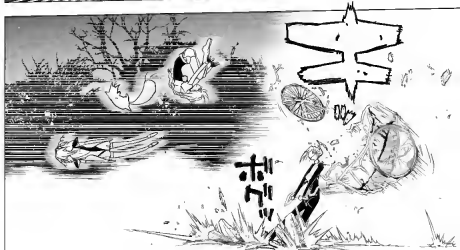








OKAY.
STOP!







IT'LL BE EASIER FOR US IF YOU JUST OBEY OUR WISHES.

WE HAVE BEEN INSTRUCTED TO CAPTURE YOU, NOT FIGHT YOU.

Even though that's true, ah, wh-when't believe it myself, like

WE'RE HERE FROM THE MAYORS OFFICE.

I'M SORRY, BUT WE CAN'T GIVE OUT PERSONAL INFORMATION.

OH? I WAS ABOUT TO SAY THE SAME.

AND OUR WISH IS TO GO FREE...

OTHERWISE...



HOW CAN YOU BE SO HEARTLESS TO YOUR FRIENDS?! SHE LANDED HEAD FIRST!

BECAUSE THE HEAD WAS ALREADY EMPTY, AND THE CURLS ACT AS SHOCK ABSORBERS!

HOW DARE THE ENEMY OFFER AID TO MY WOUNDED COMRADE!



PLEASE, DON'T DIE...

NO...



ELLSALA! NOW!

HEY! ARE YOU ALL RIGHT?!



GOOD.

SHE'S
IN THE
ZONE.

DOCTOR

ARE
WE
REALLY
ALL
RIGHT...?

I'M
SERIOUSLY
SUFFERING
VISIONS.

DR.
SHOWU,
YOU
MAY
PROCEED.

OH-
KAY
! ♪





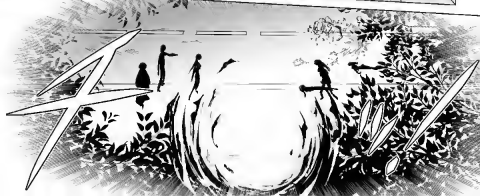


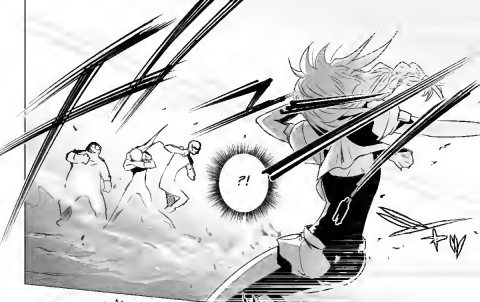




OUR COMBAT ABILITY MERELY WENT FROM 102% TO 100%! WITH LORD IL PALAZZO AND I, NO. 2, ALONE, SIMPLE MATHEMATICS SHOWS THAT ACROSS CAN EXERT A 1000%..











WHO'S
BEHIND
THIS
?!



PHEW...



Aye, how
but?

...SHOULDN'T
TRY
AND PUT
THIS
OUT?



I
TURNED
OFF
MY SUIT,
SO DON'T
WORRY.

IT'S
DONE,
HUH?



I
HOPE
THEY'RE
FOOLED
NOW.





THEY
BLOCKED
OFF
TRAFFIC
AROUND
HERE.

THERE'S
NO
CARS
COMING
RIGHT?



EH?
WHY?

I
RECOMMEND
YOU GO
OVERLAND



TIME
FOR
US TO
GO.



I WISH
I COULD
HELP YOU, BUT
JUST TO SET UP
THIS ENCOUNTER
REQUIRED SO
MUCH WORK.
WE DON'T HAVE
THE FREEDOM
TO ASSIST YOUR
RETREAT AS
WELL.

ARE YOU
SAYING
THAT I
SHOULD
HIKE
THROUGH
THE HILLS
CARRYING
TWO
PEOPLE AND
ONE
ANIMAL?



WELL,
IS
THAT
OUR
FAULT?

Not
that
mine.

BUT MY
BELOVED
CONRADES
WERE
INJURED!



BUT YOUR
PLACE
WOULD
HAVE BEEN
DISCOVERED
SOONER
OR
LATER,
RIGHT?

AT
LEAST
YOU
GUYS
STILL
HAVE
A
HOME...



THIS
IS
TOTALLY
UNFAIR!



SHE'S REALLY EMBARRASSED TO ASK

YOU KNOW I'M GOOD FOR IT, RIGHT?

THEN YOU, CAN YOU HOOK A FREEDOM FIGHTER UP WITH A LITTLE SPARE CHANGE?

DO YOU SEE ANY PLACE ON THIS OUTFIT FOR A PURSE...?



"Retreat to the mountains"...?

WHAT IS SHE, A SURVIVALIST...?

WE HAVE NO CHOICE BUT TO RETREAT TO THE MOUNTAINS FOR A WHILE



MAYBE I SHOULDN'T HAVE MADE THE NEW COMBAT UNIFORMS...

IF YOU HAD TOLD ME SO IN A LETTER, I COULD HAVE BROUGHT SOME...



DO YOU HAVE A CART IN THAT OUTFIT OR SOME THING...

HOW?

I CAN REDUCE SOME OF YOUR BURDEN.





I WON'T
TAKE
EXCUSES.



..WELL,
WELL...
IT WAS
WORTH
MAKING
A NEW
COMBAT
UNIFORM
AFTER
ALL.



GOJYOU-
CHAN
!!

!!
!!
!!







SERIOUSLY.

END MISSION 5

...the
empty
air.

Wu
really
are
like...



EXCEL'S AGE



BUT IT'S
INEVITABLE
THAT
WE
OUTPUT
THIS
MUCH
WHEN
WE TRY
TO
SHOW
OUR
POWER.

THOUGHT
THAT
WOULD
START
FIRE.

THERE
ARE
TOO
MANY
THINGS
THAT
DON'T
MATCH MY
TASTE
IN MY
MOTHER'S
LIBRARY.

MISSION 6 THE INCOMPLETE



GO,
SECOND

PURGE
THE
TARGET.









THERE'S
NO
PROBLEM
WITH
THE
INFORMATION...

ATHADEATH

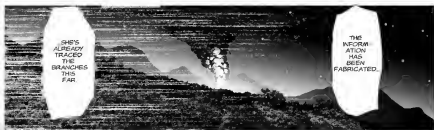
with no problem

SAZAUVA

with no problem

HASTUR

with no problem



SHE'S
ALREADY
TRACED
THE
BRANCHES
THIS
FAR

THE
INFORM
ATION
HAS
BEEN
FABRICATED.



THERE'S
SOMETHING
SHE REALLY
DOESN'T
WANT
ME TO
SEE,
EH?

HM



SO...





THEN WHY DID WE HAVE TO CARRY OUT THIS CONVOLUTED PLAN?!

YEAH



WE MAY BE SENT OUT TO DEAL WITH THIS KIND OF PROBLEM AGAIN...



I WANT TO ELIMINATE A CAUSE FOR WORRY

IT'S TRUE THAT SHE'S INCAPABLE...



Perhaps, that...



WHAT IS MATSUYA THINKING ABOUT?



...I'M REALLY SORRY!

WRONG



...noe givin' tschiki f' sh' doc...?

AND IF I'M





I
DON'T
KNOW
WHY,
BUT...

...THIS
KIND OF
STUFF
DOESN'T
WORK
ON
HER.

DONE
PLAYING
AROUND?

...me advice is for
us berth i' stand aside
an' offh encouragement
an' color commentary.

Seem' as
ch her nae
demonstrated
combat
capabily...

SHE'S
STRONG
ENOUGH
TO
FIGHT
ISSHIKI,
SO...

HEY, COME
TO THINK OF
IT, WE CAN'T
USE OUR
SUITS,
SO AREN'T
WE IN
DANGER?

Aye, well,
an wez gaen
t' mek a smun
remark aboot
ya computoo
games, but
ah'll just
leave it
oot

I'M
WITH
YOU.
I MEAN,
I CAN'T
BEAT
UP A
GIRL!

4/10





WELL, I DIDN'T MEAN SHE WAS SUPER-HUMAN...

Ah mean, Matsuya's strong, aye, but a strong person.

...even if she is strong, it's on the level of summun wor practices judo or karate, like.



WHAT KIND OF PERSON IS SHE?

Ah ve hard that 'er had various kinds o' trainin', but...



...BUT I DON'T THINK I CAN DEFEAT HER.



YOU! HOW DARE YOU THROW ME SO MANY TIMES!

IT'S TRUE, I CAN MANAGE TO DEAL WITH HER, BUT...

I DON'T THINK THAT SHE WOULD BE THIS TOUGH.

WHAT IS SHE DOING?









ドサッ



OH,
I'M
SORRY.

YOU'RE
LATE.

THE
FIRE'S
COVERING
A
HECTARE
ALREADY.

WE'VE
GOT TO
EXTINGUISH
IT
BEFORE
IT
SPREADS
FURTHER.

WHY
DID
YOU
HAVE TO
COME,
ANYWAY?

NISHIKI
WAS
ALREADY
HERE.

THE
MAIN
HIGHWAY'S
CLOSED
OFF, YOU
KNOW. I
CAME
OVER THE
MOUNTAIN
ROADS.



IS
THIS
THE
SECOND
MACHINE
THAT
YOU'VE
MENTIONED
BEFORE?



WELL,
I'M
GLAD I
MADE
IT.

I WAS
INTERMITTED...
SO I
HAD
NO
CHOICE.





THINK
I'M
DRESSED
FUNNY,
OR
SOME-
THING?!

AND
WHAT
ARE
YOU
LOOKING
AT,
ANYWAY
?!





HEY! COME BACK HERE!

WHY?

9







...WHAT SHE DIDN'T WANT ME TO SEE

YES, THIS IS...



Ah, cannot tell if it's in terror or ecstasy.

I FEEL LIKE I SAW SOMETHING I WASN'T SUPPOSED TO SEE.



...BUT PRACTICALLY SPEAKING, WE HAVE TO EITHER APOLOGIZE OR RUN AWAY, BECAUSE...

LOOK, I'M SURPRISED, TOO...



INVINCIBLE?

ISN'T SHE...



NO...

AT THE RISK OF A DUEL SHOULD I ORDER NISHIKI TO TRY AND SHOOT THE PIN...?

OPI, WHEN WHAT'S AWAY, I'M THE DESIGNATED MOCKEE, HUH?

What deez it say about th' situation when Watanabe makes sense?



I'M
TELLING
YOU,
IT'S
TOO
BRIGHT...

WHAT?
WHAT?!

MSHWH!
SHOOT
THE
FUCKED
INTO
ISSHWH
AGAIN!









Aye
Ye has
nee morals,
sur 'e can
use this
tactic w/out
regret.

IT'S
SO UNFAIR...

AT
THIS
RATE,
SHARE
WILL
COME
TO
YOUR
BODY.

NOW,
NOW.

O-
DON'T!



MAY
BE
PUTTING
WATA
AT
RISK.



BUT
THE
BODY
YOU
ARE
MOVING
ABOUT
NOW...

NOW,
LISTEN
CARE-
FULLY.

WE
APOLOGIZE
FOR
BREAKING
OUR
AGREEMENT



IS IT
WRONG
TO
SYMPATHIZE
WITH
MY
COLLEAGUE?

WHAT'S
WITH
THAT
LOOK?



ALL
RIGHT!
I'VE
HAD
ENOUGH!!

YOU
THREAT-
ENED
ME, AND
NOW YOU
GIVE ME
DOUBLE-
TALK?

NOW
ABOUT
THIS-

YOU
CAN
JUST
LET US
KEEP IT
TEMPORARILY.

AS
IF I
CARE
WHAT
HAPPENS
TO THE
IGNORANT
MASSSES.



THAT'S
THE
REASON
WHY
MATSUYA
BROKE OUR
AGREEMENT.



I DON'T
KNOW
WHAT'S
GOING
ON...
BUT DO
WHAT-
EVER
YOU
WANT!

I DON'T
EVEN KNOW
WHY I'M
DOING THIS!
I DON'T
KNOW WHY
I HAVE TO
AGONIZE
OVER THE
PRESIDENT!



THANK
YOU,
I
APPRE-
CIATE
IT

NEEHIKI,
PLUS
THE
S-CORD
INTO
ISSHIKI





...THEY'RE
ALL
FEELING
VERY
CONFUSED.

END MISSION 6



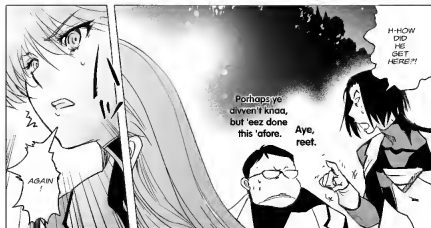
EXCEL'S AGA



LORD
E.
PALAZ-
ZO...

MISSION 7
SOMEONE INVINCIBLE

—COME
BACK





YES
!!!











...THE
TREASURE
TOY BOX
THAT MY
FATHER
FOUND.



THIS
IS
PERHAPS
BUT...



WELL,
WE
NEED TO
CONDUCT
A CAREFUL
EXAMINATION
BUT IT
SEEMS
SHE'S
JUST
UNCONSCIOUS.



IS
SHE
ALL
RIGHT?



WE
CAN
PROTECT
HER
AT MY
PLACE



WHAT?
THAT'S
NOT
LIKE
YOU.



GUYS...
I'M
SORRY.



I'LL
SEE
YOU
LATER.
YOUR
RADIOS
SHOULD
WORK
AGAIN
IN A
FEW
MINUTES.









AFTER
THE
GUNFIRE
AND THE
LOSS
OF RADIO
CONTACT,
WE TRIED TO
CAPTURE
THEM AS
PLANNED,
BUT...



...WHY
DID YOU
DEACTIVATE
YOUR
SUITS IN
SUCH A
SITUATION?

WE
COULD
HAVE
AT
LEAST
KEPT THE
OBSERVA-
TION
RECORD.



TO BE
HONEST,
ONCE
WE WERE
ABLE TO
DISABLE
[SOUND]
THOSE
SUITS WERE
UNNECESSARY

FINE,
FINE...

These
top
powerful
for use
against
flesh-on-blind
people ye
knoa.

In fact,
we
were
pretty
close.

WE
MIGHT
HAVE
KILLED
THEM!

...WE
REALIZED
THE SUITS
THEY'RE
TOO POWERFUL!

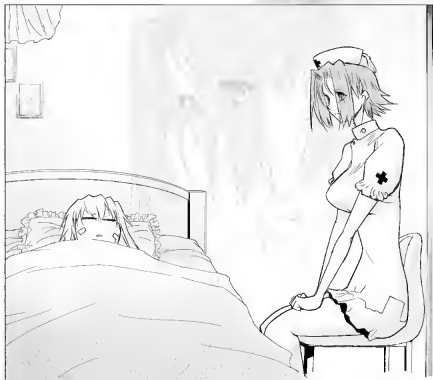


...AND
HE
TOOK
THEM
ALL
AWAY,
EH..?

SO,
THEN,
IL
PALAZZO
APPEARED...















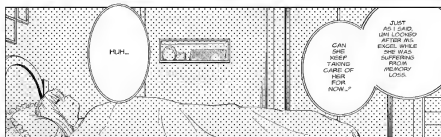
...AND THEN THERE'S THIS PROBLEM TOO...

毛
毛
:

モリ
モリ

Lo - 10 -







YOUR
PRESIDENT
IS A
r-o-b-o-t.





I MADE HER.

4x

ALSO, YOUR PRESIDENT WAS ORIGINALLY NAMED ROPPONMATSU I, AKA ISSHEI, AKA FIRST, AND HE MADE HER TOO.

Hm! Really? Well, if that don't beat all!

ALRIGHT, MY INTERNAL VOICE SAYS YOU MAY BE ONTO SOMETHING THERE

JUST GIVE ME A LITTLE WHILE...



SHOULD I START THE PLAYBACK

WATCH THIS RECORDING THIS IS WHAT HAPPENED WHILE YOU WERE UNCONSCIOUS

OH, THIS IS WHERE IT BEGINS!

NOW THIS IS WHERE THE REAL PROBLEM BEGINS..





WE ARE...

I CAN'T
ACCEPT
THIS SUDDEN
KINDNESS
FROM THE
ENEMY.

LOOK
WHAT
DO YOU CARE
ABOUT WHAT I
SAID? THINK
WHAT'S
MY SENIOR
TO YOU
ANYWAY



TELL
HER
IT'S
JUST
A JOKE.



ISSHIO,
ROPPON-
MATSU I
IS THE KEY
TO SAVING
HIM.

ONE
OF HER
COLLEAGUES
IS IN A
SIMILAR
SITUATION
TO MS.
EAGLE
RIGHT
NOW.



AS SOON
AS MS. EAGLE
RETURNING
TO NORMAL,
WE WILL
RETRIEVE
ROPPONMATSU I
BY FORCE



JUST
AS I
SAID,
WE WANT
THE
PRESIDENT.
I MEAN,
ROPPON-
MATSU I
BACK



SO
HERE'S MY
PROPOSITION--
WE BOTH
WORK FOR
OUR OWN
BENEFIT.

YOU
LIKE
THAT
KIND OF
DEAL
RIGHT?



THE
REASON
WHY WE
SHOWED
OUR CARDS
TO YOU IS
BECAUSE
WE'RE
AT A
STALEMATE.

WE
THINK
THAT EVEN
IF YOU DON'T
COOPERATE
WITH US, THE
SITUATION
MAY
CHANGE
SCENARIOS



I,
ELGALA,
WILL NOT
BETRAY
LORD IL
PALAZZO.



BUT
CAN
YOU
HELP
US IN
YOUR
SPARE
TIME?

WE'RE
NOT
ASKING
YOU TO GIVE
UP YOUR
CONQUERING
THE WORLD.



MY
SENIOR
IS A VERY,
VERY BAD
PERSON...
BUT NOT
SO BAD
SHE
SHOULD
DIE.



MY
ASSISTANT
WOULD
BE VERY
SAD,
AFTER
ALL.

WELL,
THAT'S
WHAT
WE
WANT
TO
AVOID.



I
HAVE
ONE
CON-
DITION.

IS THIS WHAT THE IGNORANT MASSES WEAR AT THEIR VULGAR COSPLAY EVENTS?!! IS IT?!

ELGALA CANNOT BEAR THE TOUCH OF THIS CHEAP SYNTHETIC FABRIC!!

...GET ME SOME DECENT CLOTHES!!

IS THAT UNUS?

IT WAS THE OR HER RUKU

はほほ

MAYBE SOMETHING'S LEAKING FROM NISHKI.

THE FLOORS WET

HELLO? WATA-NABE?

おは



SHE SAID SHE SUCCESSFULLY COMPLETED THE NEW GAME

What the hell ya, like?



HOW'D IT GO?

HOW?

WELL, THAT'S GOOD



OH, MATSUYA



That wuz a ticky 'un indeed.

Ah... the spy game ain' cool



I THINK YOU WORRY TOO MUCH, DOCTOR

THEY'RE JUST TALKING ABOUT A VIDEO GAME

DON'T YOU THINK THEY'RE ACTING FUNNY?

SOMETHING FEELS STRANGE ABOUT THEM



SHE STOPPED...
ALL OF A
SUDDEN



YES.

SO.
...YOU
SAID
THAT MY
MOTHER
TURNED
OFF
ISSHIKI,
RIGHT?



THAT
MEANS MY
MOTHER CAN
INTERFERE
WITH
ROPPONWATSU'S
CORE...?

INDIRECTLY
ACCESSING
ISSHIKI WHEN
SHE'S CLOSED
MEANS THE
SAME THING AS
INTERFERING
WITH THE
CORE



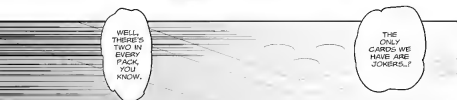
SHALL
WE
STOP
CARING
ABOUT
MY
MOTHER?



I
GUESS
THE
ONLY
CONSOLATION
IS THAT
SHE'S NOT
ON OR
KABAFU'S
SIDE

...DO
YOUR
MOTHER'S
INTERESTS
CONFLICT
WITH
OURS?

EITHER
WAY,
MY
MOTHER
KNEW
EVERYTHING
ABOUT
THIS
INCIDENT









SHUT UP!

OTHERWISE,
YOU'LL
BE
IN
BIG
TROUBLE.

YOU
HAVE
TO
GO
BACK
TO
YOUR
OWN
BODY!

NO!

ハッ
ハッ
ハッ
ハッ

ハッ
ハッ

うむ

THAT'S
ALL
WIKES
SENSE,
DIDN'T
IT?

Is
that
all...?

IVE
GOT AN
IMMORTAL
MACHINE
BODY NOW,
AND I DIDN'T
HAVE TO
BOARD NO
GALAXY
EXPRESS
TO
GET
IT!!

DO
YOU
KNOW
WHAT
HAPPENED
AFTER I
BECAME
LIKE THIS?!
LORD IL
PALAZZO
FINALLY
GAVE ME
CREDIT!



HE
AWAITS
US! OUR
MISSION
REMAINS...
IF YOU
HAVEN'T
FORGOTTEN!

PUT
ON YOUR
UNIFORM
AND
LET'S
GO!



AND
IF I'M
NOT...
I PLEDGED
WHATEVER
LIFE
I HAVE
TO OUR
LORD
LONG
AGO.

THE
BODY
MAY BE
IMMORTAL,
BUT YOURS
NOT! THAT'S
WHAT I'VE
BEEN
TRYING
TO SAY...



...OF
COURSE,
IT MAY BE
DIFFICULT TO
DISCERN IN
THOSE WHO
ALREADY HAD AN
UNJUSTIFIABLY
POSITIVE
OUTLOOK

AS
HER
SENSE OF
REALITY IS
LOST, IT WILL
BRING ON
WHAT
MIGHT BE
CALLED A
EUPHORIC
MOOD...

Oh,
no...

...SENIOR
EXCEL
IS JUST
LIKE SHE
ALWAYS
WAS...
EXCEPT
NOW SHE
CAN KILL
ME WITH
A
SINGLE
BLOW.

WHILE
SHE'S
IN THIS MANIC
STATE, HER
RECKLESS
BEHAVIOR WILL
REQUIRE CAREFUL
ATTENTION IN
ORDER TO
AVOID
DISASTER.

IT
JUST
HIT I,
ELGALA.

END MISSION 7

Even
her
expressions
are like
Senji's
now.



nnnnnn...

...time is
running
out!

In the next volume...

While
Roppohmatsu I
(currently Senior Excel)
kicks it
cyber-style...



...fades into the background.

The rest of ACROSS...



Can Umi
save...

...the
original...

...Excel??



Magical Insect ☆☆ Pinch-chan!

I am Pinch!



As long as you kill the pain, you'll be all right.



Once the kidney stones pass the critical point, they can be cured as if nothing has happened.

DARN



One day, some kidney stones got stuck...

IT'S GOING TO BE A PAIN HOUR!

Yeah! Pinch!

Afternoon



Unless, like me, you have a troublesome body for which most painkillers don't work.

...Actually, if I had to cut it to just one word, "pain" would do.

GET BACK TO WORK!

Three words...

...Pain, fever and nausea.



However

Night



I have to, because non-lethal below-the-waist diseases do not raise reader sympathy.

WORK

I have to make a funny story out of this



NO USE. GOTTA GO TO HOSPITAL.

Later

So I'm in pain for nothing.

I HATE TO TAKE THAT FOR ALL THE TROUBLE YOU CAUSED YOU SUT...

YOU TOOK IT HARD, RIGHT?

YOU SOUND SO HAPPY

WELCOME TO THE CLUB

Editor



*I later found out it was three kidney stones.



The great Fukuoka Flood of July 2009!

Rain
Flood





Excel Saga 23

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(In Japanese alphabetical order. Honorary titles are omitted.)

Guide to *Excel Saga* 23's Sound Effects!

pages, it's because we generally try to follow things as they were done in the Japanese original on this issue. My advice to you, besides "start drinking heavily," is to use the chapter title page numbers (as given in the table of contents) as landmarks, and then, um, count pages from there. Like you couldn't have figured that one out...

If you're ever seized with a mad desire to send physical mail to Oubliette, engrave these words upon your envelope:

Oubliette c/o Excel Saga

VIZ Media, LLC

P.O. Box 77010

San Francisco, CA 94107

7.6	FX CHIRP (chi chi: a bird chirping)
11.1	FX RUSTLE (zasa: leaves rustling)
11.3	FX STEP (zo: a footstep)
11.4	FX SNEAK (kuso koso: being sneaky)
11.4	FX GRIND (giri: grinding his teeth)
12.1	FX BEEP (pi: cell phone beeping)
12.2	FX WHEEZE WHEEZE (zue haa: wheezing)
12.3	FX PAINT PAINT (hoo hoo: painting)
12.4	FX SIGH (fuu sighing)
13.1	FX CLUCK CLUCK (ha ha: kari: typing)
13.2	FX SIGH (fuu sighing)
13.3	FX BEEP BEEP (pi pi: cell phone beeping)
13.3	FX BEEP (fuu: bumping)
13.4	FX BAM (ban: sudden appearance)
13.4	FX RUMBLE (gao: rumbling)
13.5	FX SIGH (fuu sighing)
14.1	FX CLANG (gata: chair rattling)
14.3	FX SMAP (butsu: voice communication being turned off)
14.8	FX SIGH (fuu sighing)
15.2	FX VROOM (buronari: engine sound)
15.4	FX RUSTLE (za za za: leaves rustling)
15.4	FX JUMP (dare: jumping)
15.5	FX BAM (go: a heavy blow)
15.5	FX SWISH (oyan: jumping)
15.5	FX FUMP (to: landing)
16.2	FX SQUEAK (kyuu: squeaking)
16.2	FX WHAM (don: an impact sound)
16.3	FX FLASH (sa: something flashing)
16.4	FX WHIRR (melle: whirling)
16.4	FX SWISH (ze: flying fast)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

Hmm. Now might be a good moment to comment on the utility of numbering these notes in general, when not a single page of *Excel Saga* vol. 23 actually has a page number. I say "vol. 23" not only because that's the volume you're reading ^_^ but by comparison to vol. 1, when over a third of the pages had numbers. The change hasn't been with the English edition, but the original Japanese. Over the fourteen years since *Excel Saga* began, Rikdo Koshi's page layout style gradually changed, coming to use more and more "bleeds" (not Ha-chan, but a printing term referring to the art going all the way to the page edge, instead of ending in a panel border). These pages tend not to get numbers, because they would necessarily cover some of the art. Even pages in vol. 23 that don't bleed weren't numbered; it may also be that Rikdo-san simply doesn't like the look of numbers on a page, and of course, the original didn't need an "Oubliette" either :O. If you're wondering why we don't simply number the

315	FX THUD (bata: falling down)
316	FX TURN (za: turning around)
317	FX SWISH (shunnu: as electric rope flying)
32.1	FX WHIRR (byu: as electric rope)
32.1	FX CLIP (zan: a footstep)
32.1	FX SWISH (byu: as electric wires flying)
32.2	FX PUFF (ba: puffing)
32.3	FX WHIRR (byu: turning around)
32.4	FX STEP (za: a footstep)
32.4	FX FWIP (byu: moving fast)
32.6	FX BOOM (basa: booming)
33.1	FX HOWL (byuu: a wind howling)
33.2	FX HOWL (zaka: the nets disappearing)
33.4	FX WHACK (gon: a heavy blow)
34.1	FX MOAN (zoo: moaning in pain)
34.1	FX ROLL (goro goro: rolling over)
34.1	FX WHEEZE (zee zee: wheezing)
34.2	FX GAW (bete: "gaw")
34.4	FX SIGH (haa: sighing)
35.2	FX MUM (muu: talking)
38.3	FX COUGH (koku: coughing)
40.3	FX SIGH (haa: sighing)
40.4	FX CLANG (gasa: the chair rattling)
40.8	FX CLIP (ba: a footstep)
42.1	FX HOWL (zaa: wind howling)
42.2	FX FWIP (zaka: getting up abruptly)
43.1	FX EKI (hi: being startled)
43.1	FX JOLT (baku: being startled)
43.4	FX CRACK (paku: a cracking sound)
43.5	FX ZINK (zoku: falling in pain)
43.6	FX NOW NOW (doudou: trying to calm him down)
44.4	FX GRAB (masu: grabbing his shoulder)
44.4	FX KNOCK KNOCK (koe koe: knocking)
44.6	FX RATTLE (gara: the door opening)
45.4	FX HEH (hi: laughing weakly)
48.3	FX GAI (koku: getting angry)
48.1	FX DASH (ta: dashing off)
48.1	FX FWOOSH (basa: running)
48.1	FX FWIP (zoo: running fast)
48.2	FX HIRA HIRA HIRA HIRA (hacha hacha hacha hacha: attacking)
48.2	FX FWIP FWIP FWIP (chi shi shi: blocking the attacks)
48.3	FX DASH (byuu: running away)
48.4	FX WHEEZE WHEEZE (zoo zee zee: wheezing)
48.1	FX SPRAY (bunzasa: spraying)
49.3	FX COUGH COUGH (koku koku: coughing)
49.3	FX WHOOSH (shuu: creaks rising)
52.2	FX BANG (zoo: suddenly appearing)
52.4	FX WHIR WHIR (uin uui: moving his waist)
53.1	FX UGH (oo: feeling disgusted)
53.2	FX WHISPER (hiss: whispering)
54.3	FX ZING ZING (joo on on: feeling pain)
54.4	FX SHH (shu: stroke rising)
54.5	FX SIGH (haa: sighing)
55.1	FX PING (poo: sound for announcement)
55.3	FX TA-DA (do: ta-da)
56.1	FX RUSTLE (vuu: the envelope rustling)
56.1	FX RUSTLE (vuu: the envelope rustling)
56.1	FX RUSTLE (bira: the envelope rustling)

17.1	FX RUMBLE (go: rumbling)
17.2	FX CRACK (nen meriri: a tree cracking)
17.2	FX THUD (zutan: the tree falling down)
17.2	FX CRACK (sakiki: the tree cracking)
17.3	FX HOWL (hyasuu: a wind howling)
17.3	FX CHACK (chi: taking out the weapon)
17.4	FX HEH HEH HEH (hufu: laughing)
18.2	FX VROOM (buraroo: engine sound)
18.6	FX BEEP (pe: call phone being turned off)
18.6	FX VROOM (rooso: the cab running)
18.6	FX BOOM BOOM (doo: doo: explosion)
18.6	FX DOUT DOUT (too too too: dead phone line)
18.2	FX GULP (kokori: gulping)
19.4	FX FLASH (ta: something flashing)
20.1	FX SIGH (haa: sighing)
20.1	FX RING RING (pansuru: call phone ringing)
20.5	FX HEH (pu: laughing)
20.5	FX JINGLE (charin charin: coins jingling)
21.4	FX SIGH (haa: sighing)
21.6	FX BEEP (pe: turning off a cell phone)
22.1	FX CHING (pachan: placing the receiver)
22.1	FX GOODBYE (wa-sai: waving hand)
22.2	FX MEOW (byu: meowing)
22.5	FX KABOOM (dodan: an explosion)
22.6	FX CLASH (paku: clashing)
23.1	FX BANG BANG (doo doo: shooting)
23.2	FX RUMBLE (go go: rumbling)
23.2	FX RUN (zoo: running)
23.3	FX GASP (hi: gasping)
23.4	FX WOOSH (shuu: smoke puffing)
23.6	FX BLAST (gon: a blast)
23.6	FX BLAST (do: a blast)
24.1	FX CLICK (zoku: pulling the trigger)
24.2	FX CLICK CLICK (chiki chiki: pulling the trigger)
24.3	FX DASH (don: dashing)
24.5	FX WHACK (do: a heavy blow)
25.1	FX BAM (gooo: a blast)
25.2	FX CLENCH (go: clenching a fist)
25.5	FX FOOSH (zoo: suddenly appearing)
26.1	FX WHACK (baku: a heavy blow)
26.2	FX WHAM (go: a heavy impact sound)
26.4	FX DROP (do: dropping to ground)
26.4	FX SKID (zoo: skidding)
27.1	FX WOBBLE (yuu: wobbling)
27.1	FX STEP (zu: a footstep)
27.2	FX STEP STEP (zu zu: footsteps)
27.3	FX STEP STEP (zu zu: footsteps)
27.5	FX STOP (pita: stopping)
28.4	FX THROB (zoku: throbbing with pain)
29.5	FX RUSTLE (zoo: leaves rustling)
29.6	FX WOBBLE (yuu: wobbling)
30.1	FX THUD (doo: falling down)
30.3	FX YES (haa: becoming clear)
30.4	FX JUMP! (hoo: jumping)
30.5	FX FLASH (piku: a flash)
31.2	FX GLARE (go: glaring)
31.3	FX FWISH (byu: as electric rope flying)
31.4	FX JOLT (zoo: a shock)
31.5	FX MOAN (meha: moaning in pain)

OUBLIETTE

Your *Excel Saga* bonus section!

85.5	FX TAP (shuto: an arrow hitting)	58.1	FX SIGH (fuu: sighing)
88.1	FX SWISH (hwa: an arrow flying)	58.2	FX UGH (ga: losing words)
88.1	FX CATCH (baschi: catching)	58.6	FX SPLASH SPLASH (baschi baschi: water splashing)
88.3	FX MURMUR (butsu butsu: murmuring)	58.7	FX SPLASH SPLASH (zabu zabu: running in the water)
88.3	FX FLIP FLAP (peta peta: footsteps)	60.2	FX CRUMPLE (gecha: crumpling up the note)
88.4	FX JOLT (dickiche: being startled)	60.2	FX BAM (bani: hitting her knee)
88.5	FX CLOP CLOP (ka ka: footsteps)	60.5	FX SQUEAK (gik: the door squeaking)
87.1	FX HEH HEH (tufe: laughing)	61.1	FX RUMBLE (jooosoon: rumbling)
87.1	FX LIFT (hai: a gesture of lifting a fishing pole)	61.3	FX DASH (doo: dashing)
87.1	FX THROE THROB (doki doki: heart throbbing)	62.1	FX STEP (ka: a footstep)
87.2	FX CLOP CLOP (ka ka: footsteps)	62.2	FX BOW (peta: bowing)
87.2	FX PHEW (ho: feeling relieved)	62.2	FX LIMP (daran: being limp)
88.2	FX WALK (tsuka tsuka: walking fast)	63.5	FX YAWN (taa: yawning)
88.3	FX WHACK (ga: a heavy blow)	64.1	FX YAWN (taaa: yawning)
88.4	FX WAKE (yaky: being conscious)	64.3	FX SIGH (fuu: sighing)
89.1	FX CLOP (ka: walking away)	65.1	FX TWITCH (yaku: reacting)
89.3	FX RING RING (toronari toronari toronari: phone ringing)	68.1	FX CLOP (ka: a footstep)
89.4	FX BEEP (gi: cell phone beeping)	68.2	FX HEH (fu: laughing)
89.4	FX STEP STEP (suta suta: walking fast)	67.1	FX TSK (chi: tsk)
89.4	FX STEP STEP (suta suta: walking fast)	67.1	FX GRIND (gime: grinding his teeth)
90.2	FX WAKE (yaku: getting up)	72.2	FX NOD NOD (on on: nodding)
90.3	FX PAINT PAINT (ha ha: painting)	72.3	FX MUMBLE (butsu butsu: mumbling)
90.4	FX MMM (muu: snoring)	72.5	FX SIGH (fuu: sighing)
90.4	FX STEP (za: a footstep)	73.1	FX TAP (to: an arrow hitting Excel)
91.1	FX MUMBLE (butsu butsu: mumbling)	73.4	FX STEP (tan: stepping)
91.2	FX PEEL (beri: peeling the wall)	73.4	FX THUD (tosae: falling down)
91.2	FX FLAKE (baraa: flaking off)	74.3	FX CHAK (che: the door opening)
91.3	FX CRUMPLE (kucha: crumpling bills)	75.1	FX TMP TMP (peta suta: walking busily)
91.3	FX CASH (kayashu: cash)	75.1	FX WHISPER (hoso: whispering)
91.4	FX TUG TUG (gai: get together)	75.1	FX WHISPER (hoso: whispering)
91.5	FX KICK (daga: a kick)	75.2	FX TURN (zai: turning around)
92.1	FX THUD (tosae: tools falling down)	76.1	FX SMILE (hukken: smiling)
92.2	FX GRRR (gararuu: growling)	78.2	FX AHEN (ahen: clearing his throat)
92.4	FX PUMP (doso: sitting down)	78.2	FX CHING (chin: the teacups clattering)
93.2	FX CLOP (ka: a footstep)	79.4	FX CLASH (gachan pachen: teacups breaking)
93.3	FX CLOP CLOP (ka ka: footsteps)	79.4	FX SHATTER (charin chari: teacups shattering)
98.2	FX RUT-ATAT (shitebokoboko: sewing fast)	79.4	FX NOOD (byaa: scream)
98.2	FX WHIR (gyun gyun gyun: sewing fast)	80.2	FX MUMBLE (butsu butsu: mumbling)
98.2	FX NOOD (awawawawa: being startled)	80.3	FX POP (supoon: opening the arrow)
101.4	FX COUGH (kufa: coughing blood)	80.4	FX SHUT (sape: closing the arrow)
102.1	FX CLANG (gatasgata: the table rattling)	81.1	FX STAND (za: standing up)
102.1	FX EEK (hi: scream)	81.2	FX FLUSH (jao: flushing)
102.1	FX THUD (doo: falling down)	81.3	FX HONK HONK (jooa jooa: car horn honking)
103.1	FX BAM! (chea: being vigorous)	81.4	FX SPLASH (chapan: splashing)
103.3	FX FWIPP (shooki: straightening up)	81.5	FX SPLASH (rope: splashing)
105.3	FX TAP (ton: running)	82.1	FX HONK (jooon: car horn honking)
105.4	FX SALUTE (che: giving a salute)	82.4	FX SIGH (fuu: sighing)
106.2	FX PULL (sakon: pulling the rope)	82.4	FX RIP (bi: ripping the paper)
107.3	FX CHAK (che: taking out a watch)	82.4	FX SHAKE SHAKE (haridara: shaking his head)
107.4	FX SQUEEZE (gyuuu: pushing her)	82.5	FX MURMUR (butsu butsu butsu: murmuring)
107.5	FX SHFF SHFF (goso goso: taking off her clothes)	83.2	FX FICK (ba: lighting a lighter)
108.1	FX SHFF SHFF (goso goso: changing)	83.3	FX FLAME (baraa: flaming)
108.1	FX MURMUR (butsu butsu: murmuring)	83.4	FX PHEW (ho: feeling relieved)
108.1	FX HOWL (hinagurururu: something flying in)	83.5	FX FWIP FWIP (peta peta: eliminating the smoke)
108.2	FX FLASH (ba: something flashing)	84.3	FX LOOK LOOK (byoo byoo: looking around)
108.3	FX BOOM (don: an explosion)	85.3	FX TAP (to: an arrow hitting)
108.3	FX NOOD (byaa: scream)	85.4	FX TAP (tama: an arrow hitting)
108.3	FX KABOOM (goboo: an explosion)	85.4	FX WHINE (bya: whining)

128.4	FX BAM (ooa: smashing against a rock)	108.1	FX ROAR (ooo: fire roaring)
128.1	FX HOP HOP (dada: darts hopping)	108.2	FX ROAR (ooo: fire roaring)
128.1	FX SKID (oooo: skidding)	108.2	FX ROAR (ooo: fire roaring)
128.2	FX SLIDE (oooo: sliding)	108.3	FX SQUEEZE (jir: squeezing her head)
128.3	FX POSE (hehe: striking a pose)	108.3	FX WRIGGLE (jia: wriggling)
130.3	FX FWP (jia: stretching her arm)	108.3	FX WRIGGLE (jia: wriggling)
131.3	FX BUZZ BUZZ (muan muan: flies buzzing)	108.4	FX DASH (he: dashing)
131.4	FX FLASH (beyou: eyes flashing)	112.1	FX ROAR (ooo: fire roaring)
131.4	FX SNAP (pokin: snapping fingers)	112.1	FX DASH (das: dashing)
131.5	FX RUMBLE (dododo: rumbling)	112.2	FX RUSTLE (basen: taking out the cloth)
131.5	FX CRASH (dodan: breaking the ground)	113.1	FX KICK (heo: kicking)
131.5	FX JOLT (hica: being startled)	113.1	FX SNAP (pachin: being squeezed)
132.1	FX TREMBLE (aku biko: trembling for fear)	113.2	FX GLARE (hi: glaring)
132.3	FX FWOOSH (heo: clothes fluttering)	113.3	FX WHINE (hin: whining)
132.3	FX RUMBLE (oon: rumbling)	113.3	FX WHOOOSH (shou: snake hissing)
134.1	FX THUD (do: falling down)	113.3	FX VROOM VROOM (donan donan: engine sound)
134.3	FX SIGH (ooo: feeling relieved)	113.3	FX KICK KICK (ze ze: kicking the ground)
134.4	FX SHAKE SHAKE (gai gas: shaking clothes)	114.1	FX DASH (das: dashing)
134.5	FX SHAKE SHAKE (jeon han: shaking clothes)	114.3	FX CLANG (gach: hitting sound)
135.4	FX CMOON (kamee: "C moon")	114.3	FX RUMBLE (doryusan: moving fast)
136.4	FX CLACK CLACK (kun han: clacking noise)	115.1	FX NOOD (gyasa: scream)
136.1	FX HMM (muu: thinking)	115.1	FX HONAREHONARE (Egale: speaking nonsense)
136.1	FX STEP (ze: a footstep)	115.1	FX RUMBLE (gaogaga: the cart rattling)
136.2	FX STAND (gais: getting up)	115.1	FX RUMBLE (poooooo: running fast)
136.3	FX KABOOM (dodan: a blast)	115.2	FX RUMBLE (dogararararara: the cart rattling)
136.4	FX WHOOSH (sheen: fire roaring)	115.1	FX RUSTLE (jia: leaves rustling)
137.2	FX CHACK (jaki: lifting a gas)	119.4	FX BANG (po: the tree breaking)
137.2	FX PUFF (ja: puffing)	119.4	FX CRACK (arakiki: the tree cracking)
137.3	FX RUSTLE (jia: leaves rustling)	120.1	FX RUMBLE (jakyaa: running fast)
137.5	FX FLASH (chi: something flashing)	121.1	FX RUMBLE (oo: rumbling)
138.1	FX FWP (jia: an electric beam flying fast)	121.2	FX WHOA (jia: screaming)
138.1	FX SWISH (she: an electric beam flying fast)	121.5	FX RUMBLE (oooo: rumbling)
138.2	FX KABOOM (dodan: an explosion)	121.4	FX RUMBLE (ooo: rumbling)
138.3	FX ROAR (oooo: fire roaring)	121.5	FX HEH HEH (u/u/u: laughing)
138.1	FX RUSTLE (jia: leaves rustling)	121.5	FX AMAHA (jo he he he: laughing)
138.4	FX SNAP (hupo: the voice communication being interrupted)	122.1	FX WHOO WHOO (hoo hoo hoo: police siren)
138.4	FX SNAP (he: the voice communication being interrupted)	122.2	FX WHOO WHOO (hoo hoo hoo: police siren)
139.4	FX BUZZ (jia: buzzing)	122.3	FX WHOO (hoo: police siren)
139.4	FX SNAP (hupo: the voice communication being interrupted)	123.1	FX SIGH (he: sighing)
139.4	FX BUZZ (jia: buzzing)	123.2	FX MUM (muu: talking)
139.4	FX BUZZ (jia: the computer buzzing)	124.5	FX BEEP (jia: beeping)
139.5	FX SNAP (jia: the screen turned blank)	124.6	FX BEEP (ja: beeping)
140.6	FX BAM (don: hitting the desk)	126.2	FX SNAP (jusan: powering down)
140.1	FX ROAR (oooo: fire roaring)	126.2	FX CLANG (kaka: rattling)
140.2	FX SHUFF (jessa: her hair falling down)	126.3	FX SIGH (he: sighing)
140.3	FX UGH (o: being frightened)	126.4	FX SQUEAK SQUEAK (gya gya gya: squeaking)
140.4	FX ROAR (ooo: fire roaring)	126.5	FX RUMBLE (oo: rumbling)
141.2	FX ROAR (ooo: roaring)	126.6	FX RUMBLE (oo: rumbling)
141.3	FX BAM (han: hitting the desk)	126.7	FX RUMBLE (oo: rumbling)
141.6	FX ROAR (oooo: fire roaring)	126.7	FX GULP (ukkon: swallowing)
141.6	FX ROAR (jia: fire roaring)	127.1	FX RUMBLE (oo: rumbling)
142.1	FX STEP (ze: a footstep)	127.1	FX WHOO WHOO (hoo hoo: police siren)
142.5	FX ROAR (ooo: fire roaring)	127.2	FX RUMBLE (oo: rumbling)
142.6	FX GLARE (hi: glaring)	127.3	FX HAH HAH HAH (hahahaha: laughing)
143.1	FX SWIFT (he: stretching her arm)	127.4	FX RUSTLE RUSTLE (gasa gasa: leaves rustling)
143.1	FX TA DA (don: ta-da)	127.4	FX STEP (to: stepping)
		127.5	FX SWISH (ze: moving quickly)
		128.1	FX SCREECH (akikio: the cart stopping)
		128.4	FX SCREECH (he: the cart stopping)

1614	FX SHAKE SHAKE (hara hara abu abu bane: shaking)
1615	FX GLARE (ki: glaring)
1616	FX TREMBLE (pura pura: trembling)
1617	FX GRIND (gyuu: grinding her teeth)
1618	FX SHAKE SHAKE (hara hara: shaking her head)
1619	FX GLARE (kyu: glaring)
16110	FX GASP (he: gasping)
16111	FX JOLT (jau: being startled)
1621	FX OHNH (ooose: roaring)
1621	FX WEEP (saron: weeping)
1622	FX CATCH (hies: holding Epsilo)
1622	FX PUSH PUSH (gai gai: pushing Nisaku)
1623	FX JUMP (gyuu: jumping)
1624	FX SNAP (puchi: being attacked)
1624	FX UGH (ye: feeling pain)
1624	FX WHACK (daka: a jump kick)
1631	FX DUGH (gata: toughing)
1631	FX VOMIT (boose: vomiting)
1632	FX THUD (doo: falling down)
1632	FX DASH (he: dashing)
1633	FX HNU (toe: a jump kick)
1633	FX ANH (ye: feeling pain)
1633	FX DWW (hee: feeling pain)
1634	FX ROAR (poooo: fire roaring)
1641	FX TAP (tozu: something hitting her neck)
1641	FX SWISH (aka: someone moving fast)
1643	FX THUD (doo: falling down)
1651	FX RUN RUN (bata bata: running)
1651	FX CLOP CLOP (ka ka: footsteps)
1651	FX FLASH (he: something flashing)
1651	FX WHIR (byure: the weapon spinning)
1651	FX CHAK (jhe: lifting his glasses)
1652	FX HEH (tu: laughing)
1651	FX ROAR (pooo: fire roaring)
1652	FX STEP (ze: a footstep)
1653	FX STAND (gaba: getting up)
1654	FX BAH (hee: getting angry)
1655	FX ROAR (poooo: fire roaring)
1651	FX TA DA (don: ta-da)
1656	FX TUG (gii: tugging)
1656	FX DASH (doo: dashing)
1701	FX DASH (doo: dashing)
1701	FX HOP (to: hopping)
1702	FX THUMP (doo: landing)
1702	FX CRACK (marshi: the ground cracking)
1703	FX CRUMBLE (bara: debris falling)
1712	FX SWING (hau hahau: swinging her arm)
1713	FX GLARE (ki: glaring)
1714	FX CHAK (jhe: taking out a weapon)
1714	FX BUZZ (je: buzzing sound)
1715	FX FWIP (cheu: something being thrown)
1721	FX FLAP (pau: waving off the flash)
1724	FX GLINT (gye gya: his eyes glinting)
1734	FX BOOM BOOM (zan zan zan: heavy footsteps)
1736	FX RUN RUN (da de do: running)
1741	FX STEP (ze: stepping)
1741	FX SHOOT (byuu: shooting something)
1742	FX SNAP (pau: a hit)
1743	FX JOLT (jau: being startled)

1432	FX MUMBLE (butsa butsu: mumbling)
1441	FX BAM (daga: the electric rope hitting the ground)
1442	FX RUMBLE (joco: the electric rope rumbling)
1444	FX RUMBLE (joco: rumbling)
1445	FX RUMBLE (joco: rumbling)
1447	FX ROAR (poo: fire roaring)
1451	FX PUNCH (guchi: punching into her palm)
1452	FX WHIP (byuu: whipping the electric rope)
1454	FX WDOOSH (jhe: an automatic door opening)
1451	FX WOBBLE (tura tura: wobbling)
1451	FX STEP STEP (satta satta: walking briskly)
1452	FX WDOOSH (jhe: an automatic door opening)
1471	FX DAZE (taa: being in a daze)
1472	FX POP POP (sawa sawa sawa sawa: sheep showing up)
1473	FX SQUEEZE (byuu: squeezing)
1474	FX STOP (piku: stopping)
1511	FX ROAR (poo: fire roaring)
1514	FX CLICK CLICK (kaka: teaketer typing)
1514	FX WHOOOSH (byuu: wind howling)
1514	FX ROAR (pooo: fire roaring)
1521	FX SLIDE (zazoo: sliding down)
1531	FX RUSTLE (gaze: leaves rustling)
1532	FX WHIR (byure: the ear cap whirling)
1534	FX WHIR (byur: turning around)
1535	FX SILENCE (shuu: silence)
1536	FX CLICK (kaka: typing)
1546	FX STEP (ze: a footstep)
1551	FX CLANG (gashu: the device rattling)
1552	FX ROAR (pooo: fire roaring)
1552	FX SQUEEZE (giri: putting pressure on)
1554	FX ROAR (poo: fire roaring)
1552	FX TWITCH (ju: being irritated)
1558	FX STEP (ze: a footstep)
1558	FX FWIP (byu: lifting her arm)
1557	FX ZWIP (gyu: throwing the rope)
1571	FX FWIP (byu: the rope winding around her arm)
1572	FX DAH (je: being startled)
1573	FX GRAB (kushuu: grabbing the rope)
1574	FX HZZ (taa: the electricity going off)
1575	FX OPEN (je: releasing her grip)
1575	FX FWIP (byu: the rope flying back)
1552	FX FWIP (byure: the rope flying)
1552	FX STEP (ze: stepping out)
1553	FX THUMP THUMP (hara hara: being nervous)
1554	FX SLUNT (kippen: speaking bluntly)
1554	FX DASH (ze: dashing)
1551	FX WHACK (je: whack)
1552	FX ZWIP (zupa: being thrown)
1553	FX FUMP (daga: falling down)
1554	FX STAND (gaba: getting up)
1553	FX SKID (pyugyu: sliding)
1553	FX THUD (doo: falling down)
1624	FX PAINT (hau: painting)
1634	FX STAND (gaba: getting up)
1634	FX GLARE (ki: glaring)
1611	FX PAINT (hau hau: painting)
1612	FX GASP (he: gasping)
1613	FX TWITCH TWITCH (piku piku: twitching)

the most famous science fiction writers of the 20th century, and whose "Three Laws of Robotics" became well known in Japan through Osamu Tezuka's *Astroboy*, did in fact die of AIDS, although this was not publicly revealed until 2002, owing to the prejudice against the disease. Dr. Asimov, who before he became a full-time writer was a professor of biochemistry at Boston University School of Medicine, would have been glad to know how much the research effort towards a cure for AIDS has advanced knowledge of the human immune system. But Matsuya's bleak assessment of the difference between reality and Asimov's idealistic conception of what robots would do for society was in the original, and the editor was reminded of a question some touched upon in the aftermath of the Fukushima nuclear power plant disaster—namely, whom were the robots in the cleanup effort? As Yasuyuki Sakai pointed out in an article for *Japan Focus*, for decades Japan has had a reputation for being the leaders in robotics research and development, with showcase products as the Sony AIBO (which Rikudo claimed Nabeshie spent the money intended for his honeymoon upon) or Honda's ASIMO (whose name of course, is also reminiscent of Asimov). But when it came to the nuclear power industry, the classic science fiction idea of designing robots to do tasks too dangerous for humans may engender an ethical considerations in Japan—namely, the implication that nuclear power might ever actually be dangerous for humans. Thus, Sakai maintains, funding to develop such robots was cut short, and in the days after the meltdown the Japanese government had to request robots from the U.S. instead. It is arguable that an ironic consequence of our more violent American culture is that it has encouraged the development of practical robots that can be sent into dangerous situations, like scouting out a hostage standoff or investigating an IED in the road, whereas the charge against Japanese robots is that when it comes to a crisis they are, in the immortal words of *Excel Saga*, "lilly but useless."

17.4: The translator notes that Shiojiri uses the phrase in reference to Watanabe, *issaki wo ageru*—literally meaning "to throw a stone," figuratively "to cause a stir." In response, Misaki uses the phrase *spoi wo nageru*—literally meaning "to throw a spoon," figuratively "to give up" or "sneak out."

18.3: Note this is the same cable car (very briefly) carried the ACROSS girls in vol. 11 and (even more briefly) carried Hyatt and Lord El Pelazzo in vol. 14. By now he must have had to listen to many conversations like this, although perhaps, like the rest of Fukuoka, he refuses to dignify the battle over the city by acknowledging its existence.

19.3: Surely every *otaku* has at one point voiced this poignant wish toward those tasked with cleaning up after they die. As an example of what an Okayama accent actually sounds like (in Japanese, that is) is the original Japanese. Sanyoshi said "otow...otow..." rather than the standard

211.4	FX HONK (japanese car horns honking)
212.3	FX CLIP (like a footstep)
213.6	FX SIGH (low sighing)
214.3	FX CLIP CLIP (like like like footsteps)
214.2	FX CLIP (like a footstep)
214.2	FX RUMBLE (jeddah: rumbling)
214.3	FX PHEW (like feeling relieved)
214.4	FX LIFT (chachi: lifting her head)
215.3	FX CEEK (oyasennaka: resounding)
215.2	FX HUH? (nanda: question)
215.2	FX WHEEZE WHEEZE THUMP THUMP (ron zee doki doki: wheezing and heart beating)
215.4	FX CLIP (like a footstep)
215.5	FX GULP (goku: swallowing)
217.1	FX HMM (usagi being concerned)
217.2	FX HAH HAH HAH (babahe: laughing)
217.3	FX DASH (da: dashing)
218.3	FX GLARE (hi: glaring)
218.1	FX HUMF (hun: sniffling)
218.2	FX DOOM DOOM (doru doru: heavy footsteps)
218.3	FX HAH HAH HAH (watahaha: laughing)
221.1	FX OWAY (usagi: meaning in pain)
221.1	FX YEAH! (usagi: being happy)
221.1	FX BUZZ (usagi: buzzing)
221.2	FX WHEEZE (zee: wheezing)
221.2	FX COUGH (paba: coughing)
221.2	FX COUGH (paba paba: coughing)
221.3	FX WHEEZE (ron zee: wheezing)
221.3	FX SNAP (tsuchi: smashing the insect)
221.4	FX AH HAH HAH (akaba: laughing)
221.6	FX THROB THROB (zoki zoki: throbbing pain)
221.7	FX THROB THROB (zoki zoki: throbbing pain)
221.8	FX ROAR (zasa: raining hard)
222.1	FX ROAR (dododododo: water running)
222.3	FX BLERGH (ka: throwing up)
222.3	FX CHING (berchi: hanging up)
222.4	FX WHEEZE (zee zee zee zee: wheezing)
222.5	FX WHEEZE (ron zee zee zee: wheezing)
222.6	FX ROAR (zassassu: raining hard)
222.8	FX WHEEZE (jai rei: wheezing)

But if you want to be all hip and moderne, you can find the fans online at:

excelsagaforum.com

5.2: "Teru" is Watanabe's first name, although as far as I can remember, "Chihaya" (i.e., "Chihaya Hyasag") is the only person in the entire series who has ever addressed him that way. It was a sign of their, er, intimacy (compare to Iwata's habit of calling Misaki Matsuya "Misaki," as if they were also intimate).

15.5: Only considerable self-discipline prevented the wording of this exchange from echoing *Reality Bits*: "Why can't life be more like an Isaac Asimov story?" "Because Dr. Asimov died of AIDS." (Isaac Asimov (1920-1992), one of

BlueWave, named ect for their hometown of Kobe, but for the Orix Group, a Kobe financial services company. This is not a modern trade, the way naming stadiums for companies has been in the U.S.—Kobe's team, before they were named for Orix, were named for their original owners, the Hanshin Kyuko (Hankyū) Railway Company. Today Hankyu owns the Hanshin Tigers (see vol. 12's "Dubiette," notes for 63-112). Did you know that Hankyu Railway Company also founded the Tokazakura Revue and the Toho motion picture studio? And still owns both? Wheels within wheels, that's how we roll here.

53.2: If you wish to alarm your Japanese instructor, Iwata's question to Watanabe is the mother tongue is *Jesse Kanchō 2 shokai gentai puraimawu mukura kabae-tsu demo kai sokanetsu no ka*, which is actually a bit more detailed than the translation used in the word helicon. *Shokai gentai*, meaning "first time restriction" is sometimes translated "limited edition" (*genshūban* also means this by itself) and is a phrase often found in releases of gear near and dear to fans, together with words like *puraimawu* (premium) and *mukura kabae-tsu (ku)* (yellow cover attached/included). *Jesse*, by the way, is the rather graceful-sounding word for "iron chain," whereas *Kanchō*, when written in kana rather than kanji, means not "onions" but that related prank beloved of Japanese school kids—putting one's index and middle fingers together and miming them into unwary butts. (I've seen them say *may* more polite way I have described that. You may have seen the technique in a somewhat better-selling Viz manga, *Warudo*, where it is an attack known as the "Thousand Years of Death.")

53.2-3: Watanabe actually did say *greetsonnōyo* (remember that in Japanese, "n" always represents an "ah" sound) in response to Matsuya's *ōyo* (good morning), so Rikdo is expecting his original readership to get the bilingual wordplay here.

57.3: In the original Japanese, the sense of Dr. Kabapu's machine to Matsuya going along with the assignment is that her sudden obedience is unbelievable; the crew of the Environmental Security Agency has pulled the wool over his eyes before (or have they?) but this time he is clearly suspicious.

65.2: The translator notes that the original Japanese on Iwata's shirt said *Azbu*, likely from *Azubu*, which means "to count someone out." On p. 80, Sumiyoshi uses the similar term *Azbu-tai* to describe Iwata.

71.4: Elgala did in fact omit the subjects—although, as the translator notes, this is not uncommon in Japanese, which makes it funnier that Excel objects it makes it harder to understand what she's saying, since this is a problem often cited in translating written Japanese. To take a very

"*otokon... otokoon...*" His "*Motha...Fatha...*" puts me a little in mind of Biffa Bacon, although unlike Biffa, Daimaru's parents (Daimaru is Sumiyoshi's rarely mentioned first name—it can mean, appropriately enough, "big round") aren't constantly trying to *baaf' in th' mosh* (kick him in the face). And succeeding.

10.4: Sumiyoshi's allusion to Sunday mornings here is that they're the traditional Japanese timeslot for the kind of *sendai* (superhero) TV shows that have unfortunately become non-fictional for him.

20.5: This is an old-fashioned kind of public pay phone, outside a kiosk selling cigarettes.

30.4: Watanabe did use the term *Amuravendo*, "I'm End," which in Japanese video games signifies having achieved the best, rather than the worst outcome (which is the "Bad End"). It would seem his penchant for satirical *aroge* an only a compensation for the old-fashioned dating simulator love his life is missing.

32.2: Matsuya's reference to an "amateur virgin" may be as much a comment on Watanabe's skill at playing video games (as he had just commended the fight with Isshiki to one) as his sexual status, set against her own reported skill at playing them—a hobby that has been referenced a few times in the series. Sumiyoshi, of course, appears personally disconcerted by the remark. There is also the possibility that Matsuya is referring in some way or another to herself.

46.3: Watanabe uses the Japanese loan-term for "Yahoo! auctions," *yakuwaku*. Whereas eBay is synonymous with online auctions in the United States, in Japan, it's Yahoo!, whom it established a foothold back in the 1990s, partnering with SoftBank, an Japanese investment bank long known for its attention to the tech sector (it currently has exclusive iPhone rights in Japan). Japan, in fact, is the only international branch of Yahoo! whom Yahoo! itself owns a minority share; SoftBank and its broadband subsidiary SBPH together own 41.67% of Yahoo! Japan, compared to Yahoo!'s own stake of 34.75%. Because traditionally Yahoo! Japan auctions have not been open to foreigners, enterprising Japanese who were aware of the international otaku demand for rare anime, manga, games, doujinshi, toys, etc. were quick to set up proxy services where, for a fee, they would bid on behalf of foreign clients, receive the items at their Japanese address, and then forward them on to their international destinations. It's the good old spirit of Deshime (see vol. 21's "Dubiette," notes for 109.3). SoftBank, by the way, also owns Fukuoka's major league baseball team, the, er, Fukuoka SoftBank Hawks. Whereas in America baseball stadiums get named after corporate sponsors, in Japan it's the teams themselves: Seattle's Ichiro Suzuki, for example, used to play for the Orix

12. Gajyou remarked that she had been working at the University of Illinois, an intriguing detail, but one that has not been explained further to date, although we're reminded of it in 77.2 with the mention of her "foreign research team". Of course, Gajyou has given (a little) instruction to the fine men and women of the City Environmental Security Agency.

80.4: This is Elgala's euphemism for the homeless, and alluding to the social problem in Japan (and elsewhere) of gangs of youth attacking them.

81.2: The editor recently had a toilet replaced, its temporary absence leading him to reflect upon the crucial role it still plays in modern life, despite being 19th century technology (that's right--these days, even your bowel movements can be considered *steampunk*). People do without drinking fountains using bottled water, after all, and do without sinks using hand sanitizer, but no one has yet successfully marketed a portable toilet substitute along the lines of *CrapW@Sag™*.

80.1: Fukuoka, naturally.

87.1: Assuming for a moment Kabaya was telling the truth about Salaria, God knows what "in a while" might mean.

92.4: Excel mentioned to Elgala way back in vol. 11, Mission 6, that Lord Il Palazzo gave them their original uniforms, but as they wore out, He-chan and herself would take the initiative to find matching fabric and sew new ones. Well, He-chan did the sewing--my guess is that Excel did the shopping.

97.1: Miwa, speaking before the image (?) of Il Palazzo, uses the term *kimojachi*, the plural of "you" in Japanese masculine speech; hence translated him as "you guys." The *Kagiri* for the singular *kimi*, by the way, is the same one pronounced as *Kan* when used as the common honorific (see note for 71.4, above).

101.3: Japan could not long survive without its cheapest snack food, Umaiou, "delicious stick." They're kind of like a single large Cheeto, but in a smooth cylinder shape rather than lumpy and puffed, and sold in individual packages for 10 yen each in convenience stores. Elgala seems to have gone out of her way to purchase the fancy (and, I believe, non-existent) "Celebrity" version of Umaiou costing 40 yen, perhaps to show that even in her present state she still has a taste for the finer things in life. Actual Umaiou flavors include *tsukiyaki*, *benioboro*, and *teriyaki*, as well as things a bit more exotic to the Japanese like *salami* and *cheese* (Cheetos, like Umaiou, are made of cornmeal; the cheese taste is just a powdered flavoring. Oublette apologizes if you have been under the impression all these years that Cheetos are made of cheese; it is not our intent to savage readers' sense of wonder).

elementary sentence, *eigo ga wakarimasu ka* is a scanty translated into English as "Do you speak English?" because that's a natural way to phrase that question in the English language, rather than "English spoken?" which is closer to what you are likely saying in Japanese. Even though Japanese has multiple words for "you," and they could be added to the sentence, they are not necessary to make it a proper and polite question, and indeed, it may be more polite to leave it out. In Japanese, if it's already clear from context who the subjects are (that's why, as mentioned above, it's more of a problem in written Japanese than when you can see the speakers), to say them suggests emphasis for some reason, as in "Do you speak English?" (Well, do you, *punk*?). Jay Rubin points out that the reason polite Japanese can and often does dispense with pronouns is because, technically, Japanese doesn't have any pronouns--not in the sense they developed in English, anyway. You may have heard, for example, that *otaku* is a noun that originally was an old-fashioned form of "you" meaning "your house." But this is nothing special to the word *otaku*; in fact all Japanese words translated as pronouns in English, such as *watashi*, *boku*, *kimi*, *anata*, *kare*, and *kanajo* are similar cases--that is, they're all nouns that originally meant something else other than the abstract placeholders "I," "you," "him" and "her." For example, two common words often translated as "I" in English, *watashi* and *boku*, originally meant "private" and "manservant." Now, functionally, these words are used every day by Japanese people for the same purpose as the word "I" is used in English, without people thinking too much about their original meanings, but these original meanings are connected in complicated ways to the differences between speaking formally, politely, casually, or roughly, i.e., one noun might have developed into a polite way of saying "I" and another into one less formal, in part based on their particular original meanings. You also begin to see how *la-dee-dah* Elgala comes off in Japanese to not only fail to leave out her subject, but to let you know constantly that the subject is "I, Elgala". Note that Elgala is making it sound as if Il Palazzo had inquired about the whereabouts of "Senior" (*senpai*) rather than "Ms. Excel" as he actually said (in the original Japanese, Il Palazzo uses *Excel-kun*, which is the same kind of "boss acting familiar" *-kun* that Kabaya uses with his employees). Elgala is being sarcastic here by being polite, as Excel always insists on Elgala referring to her as "Senior," even when that's obviously not how Il Palazzo referred to her.

74.2-3: Kabaya refers to Miwa as *Shouji-kyoushi*, using the same term for "Doctor" he applies to himself, whereas Matsuya refers to Gajyou as *Shouji-kyoushi*, "Professor," the term he prefers for himself, regarding "Doctor" as a questionable title (see vol. 10, Mission 4). *Kyoushi* definitely has the sense of one who is an instructor, although we don't know if Gajyou is in fact associated with any school at present (whereas when Miwa arrived in Japan in vol.

153.6: Shiojii's caretaker subsystems are possibly inspired by the three "Magi" in *Noon Genesis Evangelion*, which also have an ancient Near-Eastern sound to their names (i.e., they're named after the Biblical Magi) or possibly a sound reminiscent of the fictional *Onihou Mythos*; "Hestar" is from the *Mythos*, and "Athadeath" sounds similar to the *Mythos* "Azathoth." However, looking at Shiojii's dialogue in the original Japanese, he gives the systems' names in *Kawa* as *Asadesu*, *Sazuba*, and *Hosuto*, which suggest Rikdo is making jokes on various Japanese morning television shows. *Asadesu* (meaning "It's morning"), is a Fukuoka news and information show that airs from 6:25-8 A.M. weekdays (www.kbc.co.jp/rf/asadesu/). *Sazuba* sounds similar to *Asazuba* (meaning "Morning Zuba")—*zuba* being the sound FX for cutting something with a single blow), a weekly TBS show that airs at 5:30 A.M. *Hosuto* sounds similar to *Oho soto* (frase *Ohyo*, meaning "good morning" and *sute*, short for "studio"), a weekday show on TV Tokyo from 6:45 to 7:30 A.M. *Oho soto*, by the way, is co-hosted by the famous Japanese voice actor Naichi Yamadera, who (among other roles) played Spike in *Cowboy Bebop*.

154.1: If Rikdo-saa wants to spell *Asadesu* as "Athadeath," I'm not about to tell him how to spell "problem" either.

205.3: The translator notes that in the original Japanese, Elgala says *Gatten!* over and over again, a reference to NHK's TV show *Jamesside Gatten*. The popular show has been compared by Eugene Woodbury to *Mythbusters* or to Alan Alda's 1993-2005 PBS series *Scientific American Frontiers*. Each episode involves the hosts and a panel of three visiting celebrities discussing a theme related to food, health, or everyday life, and then investigating it with a combination of debate, humorous props, and scientific analysis, often using members of the TV production crew as test subjects! When the panel is convinced by the outcome of the experiment, they push a button that says the word *Gatten!* (meaning "I got it!" or "That makes sense!")

210.1: It's interesting to hear Elgala complain about the cheap fabric (not the appearance of the outfit itself!) as the editor once heard a Japanese visitor to an anime con remark that American cosplay tended to use cheap fabric. I think that by now there are so many people who cosplay in the U.S. that it would be difficult to make generalizations on this issue...wait, that's something that could bring in more readers to *Excel Saga*—cosplayer arguments! But this ties into the running joke in the manga that ACROSS regards the enemy as mere "cosplayers" whereas their outfits are uniforms. Or in the words of The Monarch (don't you think *The Venture Brothers* has that *Excel Saga* spirit?), ACROSS is about costume business, not costume play.

213.1: Shiojii definitely said "angel," not "demon." ^_^

107.3: Is there anything that looks more destitute than a digital watch without a strap? Most people wouldn't even bother to salvage one if you saw it lying by the road, and yet there was a time when digital watches were status symbols for the rich. Every hot, must-have gadget ends up on the shelves at Goodwill eventually.

121.1: Elgala indeed was making a *Back to the Future* reference; although they don't use miles per hour in Japan (or anywhere else except in the USA...USA!...USA!!!) he the original Japanese she indicated the critical speed as "60 mins."

121.5: Electronic Toll Collection, although the English acronym was used in the original as well. Come to think of it, Excel used the English word "break," as well, written as *buraki* in Japanese ("boo-reh-kas"—an interesting choice of spelling, since *buraku* (hoo-ray-koo) would be a closer approximation of how English speakers say it).

122.2: Elgala was speaking here in the style of a mental routine (see vol. 22's act 6 for 17.1). I'm starting to feel like I're liveblogging their dialogue.

128.2: Rikdo's references certainly run the gamut (recall the riff on O. Henry's "The Last Leaf" in vol. 13's "Extra Episode") but *Ben-Hur* might also require a little explanation. The late Charlton Heston is perhaps best remembered among younger generations for his late 1960s and early 70s science fiction roles in *Planet of the Apes*, *The Omega Man*, and *Soylent Green*, but years before that he had become a major star playing heroes in epic historical dramas, including the role of Moses in 1959's *The Ten Commandments* and Michelangelo in 1955's *The Agony and the Ecstasy*. The biggest film of his career, however, was 1959's *Ben-Hur*, which won eleven Academy Awards—only *Titanic* and *The Lord of the Rings: The Return of the King* have ever matched that record. *Ben-Hur*'s most famous sequence involved a recreation of the dangerous chariot races held in the Circus Maximus of ancient Rome. Needless to say, there was no CG in 1959, and the giant set, 15,000 spectators, chariots, and teams of horses are all real; so intense was the action (including blades on the wheel hubs, *Speed Racer* style!) that an urban legend for years said that one of the stuntmen's deaths was genuine but left in because it made for such a great scene. This rumor was possibly inspired by a near-fatal accident that actually is in the film, where a driver almost gets thrown out of his chariot.

132.3: It's terribly shallow of me, but I like Miwa.

144.5: In the original Japanese, Matsuya actually said not "improv," but *ad-lib* (*ad-lib*).

OUBLIETTE Your *EXCEL SAGA* bonus section!

Well, now is the audience participation segment of Oubliette, and thanks to the previously mentioned excelsagaforum.com, we have more contributors this time than ever before. Thank you for your patience! We'll begin with Fluttershy's fan art...



Fluttershy says, "In this picture, Excel, Hyatt, and Elgola are trying to promote *ACROSS* at Comiket (Comic Market), and to attract the crowd they dressed up as popular characters from *Touhou Project* (a series of vertically-scrolling shooting games). Excel is dressed as Marisa, Hyatt as Reimu, and Elgola as Sekoya."



Convey Butterfly drew the above image, saying "Here is some fan art I felt compelled to draw after seeing Mr. Rikdo's own *Sailor Moon* reference in volume 6." As editor, I would add that it's also very topical, with the long-awaited re-release of the English *Sailor Moon* manga now in stores. Usagi-chan is my role model. Mentally.



Reader Amir Ghazi-Moery returns with this piece, and the mention that he expects to finish his university degree next June, inviting readers to see his original work at amirghazi-moery.com. Amir says "I would like to once again thank Oubliette and the *Excel Saga* manga's English staff for granting its readers the chance to contribute to this informative bonus section. It has been a while since I last sent anything into Oubliette, and thought it was about time I should send in some fan art. I wanted to dedicate this piece to *Excel Saga*'s dedicated readers, the staff who keep this title going, and of course to the manga's creator, Rikido Koshi. I also wanted to take this opportunity to wish Rikido Koshi the best of luck with his other future projects, now that *Excel Saga* had officially finished as of August 2011 (in Japan, that is—we have a few volumes to go as the English version). And thank you for providing us with a very unique title."

Finally, two contributions that show that E^O Crow's devotion to *Excel Saga* is, like a true manga hero, a matter of both flesh and spirit. We begin with the spirit, and a new issue of haiku that seek to capture the characters of the series.

Umi

Professor, please, please!
Look! Look at me now! Please?
How I long for him...

Ms. Manager

Tsunami inches.
Versatile disposition.
Let's make the money!

Momochi

Most mysterious...
Just who are you, anyway?
Kabepa's linchpin?

Ropponmatsu II

I was a fetish...
Am I now out of control?
Or now in control?

Ropponmatsu I

Was I just a tool?
Gone, or just misremembered?
Who am I, really?

Samiyoshi

Listen, the silence...
is my real, actual voice!
I've a lot to say!

Nurse Fukaya

Babysitting him.
Reprimanding him, again.
Bludgeoning him! Aaaaah...

Misaki Matsuya

The voice of reason,
to whom no one will listen.
At least she can watch...

And aww the flesh! Did ye think I spoke in metaphors?
Nay! Rogard E^D Crow's left arm!

Nabeshia

Exceeding Excel
With those innuities... but!
They were all called for!

Teruanga

Only he knows why
he left his only son to
pick up the pieces...

Dr. Iwata

Much more than "practice"
I am creating ARI, here!
Check it out, ladies.



This is, of course, the original Japanese logo of *Excel Saga*, and E^D Crow has announced plans to get the English logo on the right arm soon. I think E^D Crow must rank with Mr. Owner and Ms. Manager as being among the few out of the ignorant masses who can expect a high position in ACRDSS's new world order. It will be below Excel, of course, but probably above poor Elgala.

Just as Amir did, I must thank you all very sincerely for making and supporting *Excel Saga*. We will most likely see you again with vol. 24 in 2013, hoping only to prove that the Mayans were full of crap.

—CEN

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